## THE STAGE AND ITS PEOPLE ! WEEKLY REVIEW

icon. "What does this mean?" he inquired of

Eugenie Blair will be in Washington

Christmas week, appearing at the Academy of Music in Mrs. Wood's beautiful play of

"East Lynne," assisted by Edwin Ferry

and her own company. The members of

Miss Blatr's company have been carefully

selected by her husband, Robert Downing. under whose direction they have been re-

Joe Hart, "A Gay Old Boy," who writes

songs is a comparatively easy matter. They

lis week before last was the biggest in

point of receipts that has played in that

city this season. Almost the entire seating capacity of the Grand opera house was

He appeared in a repertoire consisting of

Bessle Horton so ingenuously in "A Flor-

recently, at Hoyt's theater, New York, on

male attire. Not having a suit of her own

values very highly. It is ivory with a gold top and was once the property of the Duke

stractions at the opera house are a little German beer saloon in Forty-second coming slowly. The past week gave it three, and two only are scheduled the present week. The appearance of Morrison last Tuesday in the at "Carmen" afforded an evening est entertainment, the talented lit. sificult role of the capricious and What does this mean?" he inquired of the saloon keeper with a wave of his hand toward the three cocktails.

Vy dish't you say you vanted drei Martinis?" asked the saloonkeeper.

Seabrooke was ilustered for a moment, then he remarked "Oh, yes, I see, drei, holding up three fingers.

The saloonkeeper replied: "Ya, ya," Seabrooke only drank one, but he paid for the three. The "Devil's Auction." and as formerly. The spectacular feareck's entertainments were concluded "Uncle Josh Spruceby," will be seen for the first time when Hoyt's "Black Sheep" company age good and some are better. The & Sheep" ranks with the better. The

"Lanigan's Ball," a comedy and said to be in most excellent will be presented at the opera also for the first time here. s reported to be very funny and has epularly received at other points in

"Black Sheep" is billed for Thursday only, December 17, and will undy prove as great a drawing card "Milk White Flag" a few weeks in the "Black Sheep" the prolific soular playwright has retained his for odd titles, and this latest d laring been written especially
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tune," "Romeo and Juliet" and "Richard III." Not only were his individual efforis highly lauded, but the completeness of the settings for each one of the plays and the excellence of his company received unstituted praise. Miss Maude Durbin's Juliet concerts and recitals of the oratorio mphony socisties, the Mendelssohn u, the planist. In the drama the Beerbohm Tree, the noted Eng- ida Enchantment," was called upon to asand full of incident, but not account of the latter's illness. Miss Haines critical point of view. got along awimmingly in regard to contume bis own melectrama, "Roaring Dick window of a London pawnbroker. Tree inthe but is soon to give place to E. S.

at James O'Neil is appearing in
but Cristo." The Lyceum commany is

The Courtship of Lecole" with M's.

The Courtship of Lecole" with M's. the evening while at the Garrick club he safety as the new leading lady. "My spoke about the case and remarked how affrom India" is continuing its population. Altogether the period is prolife to the musical and thearrible and the visitors to the metropolis. It has not be visitors to the metropolis. In the way, are the best patrons of New York theaters, can bardly fail to take the period of t

It is not often that a star is accused of giving too much entertainment for one price of admission. Tim Murphy, however, enjoys this unique distinction of overgen-erosity to the public. He presented his double programme of "Old Innocence" and "Sir Henry Hypnotized" at the Letand op-ers house, Albany, the other week, the mena little German beer saloon in Forty-second street, near Broadway. New York, a few days since. As he passed the portly German behind the Lar, he said. "Dry Martini, please: I'll be back in a minute."

When he returned he saw three Martini cocktails on the bar. He looked around, expecting to see who had ordered the other two cocktails, but he was alone in the saloon.

the American Press association, has a good word to say for a much abused individual.

deriaking, "You have to face the tribinal under whose direction they have been reflearsed and trained.

It is a tribute to Miss Blair's common
schee and dramatic instinct that she chose
to be seen as Lady Isabel and Mme Vine.
Since she has decided to offer herself as a
star she has read dozens of manuscripts,
meny of which were in every way worthy
of her abilities, but she has always been
snabitious to let her Washington friends
judge her in her favorite character of Lady
jeabel. That is the reason Eugenie Blair
puts up "East Lynne" of all her other characterizations for her engagement at the
Washington academy the week of December 21.

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mored, has assisted Paderewski in his early and struggling days, but the celemost of his own songs, says: "Some people brated actress" husband, Count Bozenta, have an idea that the writing of popular has put the matter right. "The truth of the story," he says, "is that we, in common seem to draw their conclusions from the with half a dozen others, did persuade Padseem to draw their conclusions from the fact that the distinguishing characteristic of the songs of exceptional popularity is their simplicity, not only of words and idea, but also the treatment in music. I doubt not that everyone of the authors who have written songs that have made big hits write hundreds of compositions that are never heard of. It is the very quality of simplicity that is the most difficult to obtain. It is very largely the matter of writing the right song at the right time—the happy combination of thought, words and music that appeals to the passing mood and fancy of the public."

with half a dozen others, did persuade Padcowski to give up his professorship at the cursewak to give up his professorship at the close with the first to make you that is all. As for pecuniary said, it is true that Mme. Modjeska gave a decitation with that end in view, but there were other helpers, although Madame was uncluded by the first to prophesy with great instance the famous future that lay be fore the young Pole."

Joseph Jefferson had a rather novel experience recently at the close of an address which he delivered before the students and instructors of the Baltimore Medical col-

instructors of the Baltimore Medical college. As he entered his carriage on leaving the building the enthusiastic students pulled the coachman from his box, unharnessed circling the Washington monumen y landed the object of their admiration nt his destination. Mr. Jefferson submitted to the demonstration of affection with smill

How the news of his death carried one back to the days when his voice used to ring out in the Academy of Music in all its exquisite clearness and vibrancy. What an organ it was then, and how superbly did he Later came the time when the once faultiess tones grew husky, and his singing was marred by a veiled effect that seemed actually pathetic to those who had heard him at his best. Campanini struggled on nobly, and finally it was announced that an operation had been performed on his throat with the most gratifying results. These results, however, proved anything These results, however, proved anything but successful, and the Italian's once delightful tenor never recovered its purity.

management of Charles Frohman will begin about the middle of September, 1897, and middle of October, either at the Empire or the Garrick theater. She will open in a new play, which is yet to be written, but Mr. Frohman proposes before the season ends having her appear in a Shakespearian character. J. M. Barrie, who saw her in New York, declared that she was the best agtress on the American stage and expresspresented both in this country and Eng-

Major McKinley takes a great personal interest in the people of the stage. Among his recent visitors have been Thomas W. Keene and Charles B. Hanford, his manager; Sol Smith Russell and Digby Bell, all ager. Sol smith Russel and Diply Soli, a of whom played engagements in Canton, Ohio, and called to extend their congratu-lations to the president-clect. During Mr. Keene's visit Mr. McKinley spoke in the highest terms of the actors' calling, and extended to the tragedlan a most cordial in-vitation to call upon him in Washington.

Jessie Bartlett Davis started out in her tage career determined to appear in nothng but grand opera, but she has gradually become converted. Her favorite role is become converted. Her lavorue role in Teresa, in "In Mexico." It is a very try-ing part, but the character is full of moods so intense and dramatic that she has fair, by fallen in love with it. "One might think it savored a little of Carmen or Santuga." says Miss Davis. "but it is even more flexi, ble than these parts. Then, again, I love it because I am so tired of silken hose and doubtlets."

After this season Fanny Davenport will say farewell to the Sardou plays. Her next season will be devoted to an American drama which was written specially for her. she states that it is in every way equal to anything Sardou ever wrote, and she will sive it as elaborate a production as she did "Gismonda." Not even the hame of the author is known by Miss Davenport's most intimate friends. She guards her secret most jealously.

THEATRICAL GOSSIP. Dr. A. Coman Doyle has written a new omedy, "The Brothers Dawson." omedy, "The Brothers Dawson.
W. S. Gilbert has completed a new play a the style of his earlier works.

Maxine Elliott was granted a divorce om her husband, George A. McDermott,

at San Francisco.

Wilton Lackaye will produce "Captain Bob." by Robert Drouet, in San Francisco, early in December.

"If all the world's a stage," observes J. E. Dodson, "then all the numerous doctors are merely ushers—both ways." Margaret Mather has leased Wallack's theater, in New York, for two weeks in January, and is to appear in a revival of "Cymbeline."

"Le Carillon." a new fairy operetta, words by Ernest Blum and Paul Ferrier,

music by Gaston Serpette, has succeeded at the Paris Varietes.

Henry V. Esmond, the young actor who wrote "The Courtship of Leonie," was the Little Billeo in Beerbehm Tree's production of "Triby" in Lenden.

The engagement is announced of Gerald Du Maurier, son of the late George Du Maurier, and Marquette Sylva. Both are members of H. Beerbehm Tree's company. The Bostonians are rehearsing a new pera by Victor Herbert and Harry B. mith, called 'The Queen of the Buraners' It will be produced in Washing.

James O'Nelli was presented with a handsome foral horseshee on the occasion of his some foral horseshee on the occasion of his return to New York. It was a personal tes-timonial from a number of his old friends who were glad to welcome him back to the neetropolis.

The song, "Comprenes Vous?" sung Merri Osborne in 'Jack and the Beanstalk' at the New York Casino, was composed by N. A. Jennings, of the New York Evening

America to ride a bicycle. During her bllast summer she frequently rode a hundred miles a day,

lcc cream, cakes and sandwiches to the urchins who appear in the featival scene of "Roaring Dick & Co." It is one of the most enlivening stage pictures that has ever been seen on the New York stage.

Donn't be a scandalmongali mean—a caw m' carrien crow— Investin' cdossus abuse in word-bombs packed wiv wee. Donn't be a narrow gauge false saint wive no thought but ob erecie. Let out de tucks sewed in yo' soul, ex-pandin' yo' good deeds.

Be faithful to yo' chosen chu'ch, but widen out yo' glance. See noble motives eberywha, an' gib all souls a chance.

Disput yo' politics an' points wiv tempah all serene. An' nebah in fair ahgument explode an' make a scene.

In sho't, resolbe to gib yo' soul a balance wheel an' guide, An' nebah let if run slam-bang wiv throt-tle valve too wide. Resolbe to be symmetrical upon de broad

Which wiv uncommon common sense rounds out de noble man. Be hones' upright, squah-tood, true, to right good things inclined. Instead ob a lop-sided soul by eb@ under-mined.

Donn't covet watermilyuns, hens, or slip in thisetsh ways. Yo' chickens may come home to roos' in melon cole days.

Doan't gib ye' pennies to de chu'ch, yo' dollain playin' craps. Or make yo' sins all wide awake, yo' 'lig'on ob cat naps.

An' when yo' sweah off on New Yeah, etck bravely to yo' word, Instead ob forpin' like a flea, or playin' mockm' bird.

Be hones' in yo' life an' lub, no hones' gal A firt am like a coward wiv a daggah up his sleeve.

No grantish, growlah, chronte crank or But way de numbrine to yo' sout soah high on happy wing. So shall to trabel heabenwahd by de best an brightest way.

an' brightest way,
An' Lib yo' pledges to renew on many a
New Yeah'wlay.

New Yeah'sday.

De qua'tet now will sing de hymn, "We knows whar we am at."

While Deckin Hunette locks de doahs an' passes roun' de hat.

—I. Edgar Jones. MY SWEETHEART.

MY SWEETHEART.

To me there is no other girl
Half so dear as she
Who always comes at eventide
And sits upon my knee.
There's laughter in her sparkling eyes;
There's sunshine in her hair,
Of all the maidens that I know
Not one is half so fair.
Without her, life would be to ms
Not half so sweet as now;
And to her will, whate'er it he,
Submissively I how.
Whene'er she smiles my heart leaps up
And throbs with fierce delight,
Her tears for me, whome'er they flow,
Turn daytine into night.
I've loved her now for seven years,

Turn daytine into night.
I've loved her now for seven years,
Since first I saw her face,
And to this maid each year has brought
A now and charming grace.
What wonder then that I rejoice
Whene er this girl draws near,
And whispers, as she kisses me,
"I love you, paps, dear!"
—Trenton State Gazette,

IMMEDIATELY.



SUPERSTITIONS of

ing. But it is true, nevertheless. Not that its or in dreams, for everybody doesn't, but everybody has some pet superstition, from all day" to the payment of good houset dol-lars to some chariatan of a fortune teller The o to ascertain what is in store in the black and unfathomable future. Some will admit they are superstitious openly and with they are superstitious openly and with pride, some with a shameful blush, and advantages," said the proud father, "besome will vigorously deny it, as Peter did

The play actors and actresses are, for some reason nearly all openly superstitious.
Nearly all of them have what they term their "lucky" and "unlucky" days; certain their 'lucky' and 'unlucky' days, certain geoms are tablooed by some as harbingers of cvil, while others insure success, to do cer-tain things pressages calculity to some aud to others these same things foretell great

\*\*Nearing thick & Co.\*\* It is one of the make what they ferm most collivering shade pictures that has set collivering shade pictures that has the stand the stand of the stand

Ing to cross over in front of it."

Richard Manafield has a horror of crosseved people and will not allow a man se afflicted to be about the stage when he is playing. And if he sees one in the audi-ence it always disconcerts him.

Boland Reed won't travel on a train if he knows there is a corpse on board, and he is a great believer in the virtue a hunch-back is supposed to contain. If he sees a beggar with a humped back he will in-variably give him a coin for the privilege of touching the hump with his right fore-fin-ger. It means to him full houses for the ferinight following.

Eleanora Duse has a superstition of which she became possessed in Italy, the won't travel without g "lucky bone." It is the second joint of the middle finger of the left hand of a negro. To her the "lucky bone" insures big hox office receipts. It is said she lost her favorite fettch just before she came to Chicago a season or two sec and to that incident more than anything ele-did she attribute her poor houses whilf there.

here.

David Warfield believes that to put his left foot first to the floor on getting out of bed means good luck, and he invariably puts on his right shee first.

To Jennie Yeamans "hangman's Friday" and 13 are omens of good fortune. She stirributes her belief to the fact that she was born on Friday and has 13 letters in her name. She never signs a contract, excepting on a Friday. She also uses a portion of an old black silk atocking for a

invariably throw a pinch of salt over her left shoulder whenever that necessity by accident is split at the table where she may be seated. To fall to do this would mean a quarrel with some friend in the near fu-

the Acting PROFESSION

They are Many and as odd a Women who Do They are Hum Crisy Things arous.

Sunday Republic.

Everybody is superstitious. Of course everybody won't aimit this assertion to be true, for it is decidedly broad and sweeping. But it is true, nevertheless. Not that

SOUTHERN DIALECT WRITERS.

It is to be regretted that the dialect craze has fastened itself upon so many Souther

The other day I was talking with an old gentlemen who had a good deal to say about his son, a promising youth who has nearly finished his course at college.

cause he has decided to make literature his profession."

"Dislect stories," was the answer. "He will make a special study of the dialect of

alums, the plantations and the mountains."

"What would you suggest?" zsked my companion. "My boy wants to write stories of Southern life."

"All right." I answered. "let him do it. The South has a romantic history, and she has had generations of people who were cavaliers. Huguenots and all that sort of thing. The advantures and exploits of her chivairte sons and beautiful daughters in lave and war afford plonty of material for stories and powels. In fact, it would be impossible to write many Southern movels without more than a page of dialect in sect. What sense is there in turning out toms of dialect trash every year! If it is not stopped the outside world will come to the conclusion that all the people south of the Potomac speak a queer jargon—a sort of pidein English."

I believe that you are more than half right," said the old gentieman, "and I will talk to my son about it, but he seems de-termined to be a dialect writer or nothing." This is only one instance. In the last twenty years I have seen a long procession of bright young men and women wrick their liverary barks upon this hideous dialect reads.

lect rock.
The dialect we see in print is rarely ever The dialect we see in print is rarely ever a correct reproduction of the talk of the negroes and crackers, and when it is it can not be read by anyhody except an expert. Joel Chandler Harris has found it necessary to modify his dialect to make it readable. He found that when he took pains to transfer the genuine article to paper the Northern and English readers, who are his best customers, could not read it.

I know a scholarly Virginian who has had negroes about him all his life, and yet

MUSIC THAT SOUNDS THRO' THE AGES Its Comparative Development in Germany, Italy, England and France.

The Struggles of Haudel.

Opera is presumably as old as the drama.

In the oldest plays of which we know there

ANTIQUITY OF THE OPERA.

It Was Pirst Rendered in Plorence

in 1594 in a Noble's House.

was music of one form or another. In the plays of Acachylus and Sophocies the choruses were sung and the recitatives musically declaimed, says the Philadelphia Times. The tyre and the fruit were greatly favored and their executants highly houored. Their pay was enormous. Xenophene records flute players living in a magniticent manner and Athenaeus tells of one who received a salary equal to \$974 for a single performance at the theater. Although according to historians choruses, hymns and other music were frequently interspersed through tragedies, comedies and pastorals prior to the opening of the seventeenth century, it is not until about that time that the first indications of modern opers made their appearance. Previously men had been their appearance. Previously men had been concerned more with the church style, so-cailed, but after the death of Palestrina there was a reaction. The polyphonic style, of which he was a great exponent, was entirely unsuited to the opera, being too formal, precise and statuesque to express dramatic feeding. The monodic school began to dominate music and being based on free melody and allowing as it did great liberty in the way of dramatic expression, was admirably suited to the stage. In Italy the reformation, which wrought mighty changes in music as well as religion in other parts of Europe, was not so strongly felt, and during the 100 years following Palestrina's death—that is, during the sevenicenth century, Italian composers turned their attention almost exclusively to opera.

The story of the introduction of opera in Florence in the last part of the sixteenth century is exceedingly interesting. f amateurs in the city on the Arno who desired to revive the old Greek tragedy, or, at least, to reproduce operas on the old models. Foremost among them was Peri. To him we owe the first opera produced in

It was performed in Florence in 1884. The first opera performed in Rome was produced in 1606. It would be very curious could devoters hear purts of these early Italian operas performed as they were at Italian operas performed as they were at that time. Imagine a small improvised stage in the house of some noble in Florence; a stage destitute of any of the accessories of the present day; the company friends of the componen; the play based on some of the old stories so current at that time, and an orchestra comsisting of a harpsichord played behind the scenes, one viola da gama, which was a sort of large violin, one large lyre, one large lute and

vola da gama, which was a sort of large violin, one large lyre, one large lute and three flutes.

The great difference between Italian and German music began about the beginning of the seventeenth century. Italian music, as we know it, grew out of the monodic style. German composers were not affected by the monodic craze, which swept over italy, owing, perhaps, to the conservation and greater stolidity of the race and to the influence of the reformation. Then, too, Germany was not so much the land, of the single of the reformation. Then, too, Germany was not so much the land, of the single of the stally was, and the predecessors of linyda, Mozart and licethoven naturally turned to instrumental forms. Back was the great master who developed what may be termed an instrumental polyphonic style, linded, who went to Italy, fell under the spell of Italian opera. After his return in 1709 he established himself in London, where he found italian opera in full sway. He entered the list at once, bringing out "Rinaldo" as his first veniure an opera of the season of the first veniure an opera of the season of the first veniure and one of the season of the sea He entered the list at once, bringing out "Ringido" as his first venture, an opera which he wrote in fouriesn days. Some curious incidents attended Handel's strug-gle for supremacy in London, and his rival-ry with Bonocini, which gave rise to the

Some say that compared to Bonocint That Mynheer Handel's but a ninny; Others aver that he to Handel Is scarcely fit to hold a candle; Strange all this difference should be "Twint tweedle-dum and tweedle-des.

THE PRENCH PIONEER.

In France chief among the opera pleneers once. His life was spent at the French court. He introduced the ballet and molded the form of the overture. In Eugland opers was the outgrowth of the old masques. In many of the old plays music was introduced as it was later in Shakespeare's. No name

as It was later in Shakespeare's. No name shines prominently, however, until we come to Purcell, who was born in 1658.

Handel spent the best part of his life in Frajand. Gluck belongs to Germany. In early life he wrote in the Italian style; but with the true German instinct he realized that the absurdities of that style were retarding the advance of opera, especially the overloading of the melody with embellishments to please the singers and the public. He determined to reform the opera by making it dramatically musical instead of purcely lyric. "Alcote" was the first fruits of this efforts.

his efforts.
Ofter works followed, until in 1777 he produced "Armide." which plunged the Clucklats into a flerce war with the Piccinists, the atherents of the old Italian school. When Gluck produced his great work, "I Phigeole en Tauride." in 1779, however, the enemies owned themselves vanquished.





STRANGERS NOW.

Mandle He proposed to me once.

And why d d he break the engagement?